

WAYNE TURNER CROUSE, *viola*

assisted by

Mary Norris, piano

Paul Ellison, bass

Albert Tipton, flute

407 173131 08

Wednesday, October 11, 1978

8:00 p.m. in Hamman Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

Samuel Jones, Dean



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PROGRAM

Sonata in C Major, K. 296

Allegro vivace

Andante sostenuto

Rondo: Allegro

Wolfgang Amadeus Mozart

(1756-1791)

Concertino for Flute, Viola and Contrabass

Andante con moto

Furiant: Allegro

Andante

Rondino: Allegro

Erwin Schulhoff

(1894-1942)

Five Songs transcribed for the Viola (with piano)

"Plaisir D'Amour" (1780)

Song without Words, Op. 62, No. 1 (1844)

"Wie Melodien zieht es mir", Op. 105, No. 1

Aria from "Rinaldo"

Musette from "Alcina"

Johann Paul Martini

Felix Mendelssohn

Johannes Brahms

Handel-Barbirolli

Handel-Barbirolli

Intermission

Sonata for Viola and Piano, Op. 147

Moderato

Allegretto

Adagio

Dimitri Shostakovitch

(1906-1975)

Fantasy for Viola and Strings (piano)

Johann Hummel

(1778-1837)

Photographing and sound recording are prohibited. We further request audible paging devices not be used during the performance. Doctors on call may make paging arrangements with the ushers.

NOTES

SONATA IN C MAJOR, K. 296

Wolfgang Amadeus Mozart

The Sonata in C, a violin sonata, belongs to a group composed by Mozart in 1778. The traditional sonata for violin and piano as composed at the time of Mozart was not an outgrowth of the violin solo with accompaniment, but instead came directly from a keyboard type where at first the violin was added as no more than an embellishment that in many cases could be omitted entirely without causing much damage. Mozart wrote this type of sonata until, in 1778, during a visit to Mannheim, he discovered a group of sonatas by the composer Schuster. Schuster's sonatas were a departure from the norm of the day in that the violin was given a prominent part, equal to the piano. This new concept fascinated Mozart and the Sonata in C is a result of his attempt to exploit this new approach.

Interestingly, in the same year that he composed the Sonata in C, Mozart wrote to his father that "the viola was decidedly his favorite instrument and he played it whatever change he got." Then why not a series of viola sonatas as well as the violin and piano sonatas? It is quite possible that if Mozart has access to the more "manageable" violas of today he might well have written this C major sonata for that instrument. Mr. Crouse has edited certain sections of this work in order that the "rich, warm" texture of the viola may predominate.

CONCERTINO FOR FLUTE, VIOLA AND CONTRABASS

Erwin Schulhoff

Erwin Schulhoff, a Czech composer, was active for several years after the First World War in Dresden, Saarbrücken and Berlin. During this period he studied new trends in music and sought his own expressive medium in the small instrumental dance form and in the incidental music for modern dance. The germ for his musical inspiration is almost always some modern dance rhythm. His idiom is frequently influenced by Czech or Moravian folk song. There is also an entire absence in his work of the philosophical tendencies so typical of German composers of his day.

The Concertino for Flute, Viola and Contrabass was written in 1925 and received recognition at the International Festival of Contemporary Music in Donaueschingen in 1926. Certainly an unusual combination of instruments, the work characterizes Schulhoff's humorous and graceful compositional skill. It is a tragedy that this imaginative composer was killed in a German concentration camp at the age of fifty.

SONATA FOR VIOLA AND PIANO, OP 147

Dimitri Shostakovich

This sonata was written for the Russian violist Feodor Druzhnyin and first performed by him in December of 1975. It is the last completed work of Shostakovich and was intended as a tribute to Beethoven, who had so profoundly influenced his musical life. The last movement of the sonata has direct quotations from The Moonlight Sonata of Beethoven.

As with most of his later works, Shostakovich's final opus is infused with a deep and profound melancholy. This emotion is both reflected and tempered by the beauty and nobility of the viola.

Notes (Continued)

FANTASY FOR VIOLA AND STRINGS

Johann Hummel

At an early age Hummel studied with Mozart, even lived in his home in Salzburg in the role of an "apprentice". No wonder that he considered himself to be the chief heir of Mozart's tradition after his death, even though he had studied also with Haydn, Salieri and Clementi. Mozart's influence on Hummel is very evident in this Fantasy which is based on the aria "Il mio Tesoro" from Don Giovanni.

Program notes by Wayne Crouse and Elisa Ugarte. Ms. Ugarte is a student in The Shepherd School of Music.

FORTHCOMING EVENTS

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| Wednesday, October 18 | ELECTRONIC MUSIC, the first concert from the Shepherd School's new electronic music studio. |
| Wednesday, October 18 | WAYNE CROUSE, viola, and MARY NORRIS, piano, perform the Shostakovitch Sonate for Viola and Piano, Op. 147 at 10:00 p.m. on KLEF, 94.5 FM. |
| Tuesday, October 24 | MARIE-CLAIRE ALAIN, organ, at Pilgrim Lutheran Church, Chimney Rock at Beechnut. |
| Wednesday, October 25 | SHEPHERD BRASS QUINTET. |

Except otherwise noted, all concerts are at 8:00 p.m. in Hamman Hall.

For further information, please call 527-4933.